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THIRTY-NINTH ANNUAL REPORT
OF THE TRUSTEES OF THE
MUSEUM FOR THE YEAR END-
ING DECEMBER 31, 1908

THE salient points in the progress of the Museum during the past year are the largest attendance in its entire history, the largest number of accessions, and the inauguration of a policy of special exhibitions, beginning with that of the works of the late Augustus Saint-Gaudens, followed by one of Contemporary German Art.

The attendance was 817,809. That of 1907 was 800,763. The largest previous annual attendance was 802,900, which occurred in 1903 when the Fifth Avenue extension was first opened. Permits to copy have been issued to 1,215 students as compared with 1,006 for the year 1907.

The accessions numbered 5,686 objects of art. Of these, 1,983 were gifts or bequests, and 3,703 were purchases. Of the accessions by gift or bequest, thirty-nine were paintings and eleven sculptures; of the accessions by purchase, fourteen were paintings and thirty-two sculptures.

The Members added during the year number 112, as follows:

Fellows in Perpetuity.....	19
Fellows for Life.....	6
Fellowship Members, contributing \$100 per annum.....	4
Sustaining Members, contributing \$25 per annum.....	24
Annual Members, contributing \$10 per annum.....	59

Like other institutions, the Museum was affected by the late financial depression; the loss of Members by death or resignation was 130, making a net loss of eighteen, which occurred entirely in the class of Annual Members. The amount received from membership contributions was \$34,485.

RELATIONS WITH THE CITY

The plan of coöperation between the City and the Museum, under which the City has provided buildings and a substantial part of the cost of maintenance, and our mem-

bers have provided the collections and a not inconsiderable part of the cost of administration, has justified itself increasingly from year to year by the great advantages which it offers to the people. The real beneficiaries of the Museum are the people of our City and their guests from other parts of the country. Their Mayor, Comptroller, and the President of their Department of Parks represent them actively in the management of the Museum. The people feel, and they have a right to feel, that it is an institution in the conduct of which they have a voice through their chosen representatives, while, acting in their interest and behalf, some of their fellow citizens are public-spirited enough, as officers and members of the Museum, to contribute their services and means without compensation, to its enlargement and support.

In a sense, it may appear to be out of place in this report of a Board of Trustees of which the Hon. George B. McClellan, the Hon. Herman A. Metz, and the Hon. Henry Smith are official members, to express the degree in which their fellow Trustees appreciate the services of these city officers to the Museum, but as they have taken no part in the preparation of this report, the acknowledgment seems appropriate.

EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$260,396.33. The City contributed \$160,000 toward the payment of this amount, and the balance was received from membership dues, subscriptions from the Trustees and other sources, and \$7,114.25 from entrance fees.

THE MUSEUM STAFF

No change has taken place in the official staff of the Museum, except that Mr. Bryson Burroughs, who has hitherto been Acting Curator of Paintings, has been appointed Curator.

Dr. W. R. Valentiner, who was appointed Curator of Decorative Arts in 1907, entered upon his duties in April.

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THE MORE IMPORTANT ACCESSIONS OF THE YEAR

Although the number of gifts has been very large, no single gift of such importance as the Hoentschel Collection of French eighteenth-century furniture and woodwork, chronicled last year, has been received. The extensive collection of laces, numbering 967 pieces, given by Mrs. Magdalena Nuttall, should receive special attention.

The bequest of sixteen modern paintings from Mrs. Martha T. Fiske Collord; the Miss Jane Hunt legacy of the "Girl at the Fountain," painted by William Morris Hunt; the gift of the portrait of Augustus Saint-Gaudens, by Kenyon Cox, from a group of the sculptor's friends and admirers, through Mr. A. F. Jaccacci, are the most important additions to the Department of Paintings.

Two important additions to the collection of Sculpture have been received from Mr. Edward D. Adams, "La main de Dieu," a marble by Rodin, and "Die Mutter," a marble group by Lewin-Funke.

PROGRESS IN THE DEVELOPMENT AND ARRANGEMENT OF OUR COLLECTIONS

It is in this direction that the advance in the administration of the Museum has been most marked, and as these changes have occupied the attention of the entire staff to an unusual degree, they should be given a prominent place in this report.

EGYPTIAN ART

RESULTS OF EXPLORATION AND EXCAVATION

PURCHASES

The work of the Museum's Egyptian Expedition at Lisht during the season of 1907-1908 began in November, 1907, at the Northern Pyramid, that of Amenemhat I, and continued there until the end of March, 1908. It was then transferred to the Southern Pyramid, that of Usertesen I, where it continued until June. The number of men employed varied from one hundred to three hundred, according to need.

The work at the Northern Pyramid con-

sisted of a further clearing of the temple causeway on the east, which resulted in the finding of several relief sculptures, foundation deposits, and a number of interesting objects of the XII. Dynasty. The excavation was prosecuted on the north side, in order to clear the entrance to the pyramid itself, and to lay bare the enclosure wall. Later remains found here indicate that as early as the XXII. Dynasty this side of the pyramid was the site of a flourishing village and that the work of its destruction was far advanced. Operations inside of the pyramid have been necessarily postponed until the tomb chamber can be freed from water. Some of the objects found in these excavations were placed on temporary exhibition in the Museum in December, 1908.

At the Southern Pyramid the work was prosecuted on the east, with a view to clearing the temple causeway. It resulted, among other things, in uncovering a notable headless Osiride figure of Usertesen I. On the southerly side, remnants of the enclosure wall were found, indicating that its original height had been about five meters. The remainder of the work lay in the excavation of private tombs, by which the pyramid was surrounded.

The Egyptian Expedition has pursued, also, its operations on the site of its other concession in the Oasis of Kharga—the "Great Oasis"—situated about one hundred and twenty miles west of Luxor, in the Libyan Desert. This work was begun in February, 1908, and continued into May. After an examination to determine the chief points of historical and archæological interest, attention was directed toward a Christian cemetery known as El Bagawat, where there are some two hundred tomb chapels and innumerable pitburials. The chapels, arranged partly in regular rows and partly haphazard, are of mud brick, some covered with a white stucco decorated with biblical or other scenes, and others quite plain. The pitburials are placed in the intervening ground. In May attention was turned to a mound called Ain el-Turba, which proved to contain the mud brick foundations and lower walls of Roman houses dating from about the fourth cen-

ture A.D. In general, the work at the Oasis consisted of three kinds: photographing and classifying the types of chapel tombs, clearing and recording some of the best of them, and excavating a section of the cemetery containing pitburials.

Purchases from the Egyptian Government resulted in the acquisition of two offering chambers from Mastaba tombs, dating from the V. Dynasty. They originally stood near the well-known tombs of Ti and Ptah-hotep at Sakkarah. Both have characteristic reliefs, depicting various scenes from the life of the Egyptian landowner. One of these chambers, measuring 8×14 feet, and 9 feet high, that of a man named Ra-em-ka, is decorated on all of its walls in delicate low reliefs, which are unquestionably the finest specimens of Egyptian sculpture ever brought to America. The other is more rudely done; its figures, however, are not only in relief, but are colored also. It belonged to a man named Sekhem-hathor. Only one wall, 17 feet long by 8 feet high, was inscribed, the work having been left incomplete originally. Both of these chambers were constructed of limestone.

Another tomb was also acquired. It was found at Razigat, and was presented to the Museum on condition of the payment of the cost of removal. It is constructed of large blocks of sandstone, with incised figures and hieroglyphs.

These three chambers required 209 boxes for their transportation to this country.

CLASSICAL ART

In the Department of Classical Art the special work accomplished during the year has been the rearrangement of the terra cottas, including those in the Cesnola Collection, in a room devoted originally to them, following the principle previously adopted with the vases and bronzes; the installation of a room of Prehistoric Greek Art, containing reproductions of objects found in Crete, Mykenæ and other sites, as well as the original Cretan antiquities presented by the American Exploration Society, of Philadelphia, through Mrs. Harriet Boyd Hawes; the rearrangement of a consider-

able part of the collection of casts, especially the large hall in which the sculptures from the Temple of Zeus at Olympia and the Nike of Samothrake are now effectively displayed; and the publication of a catalogue as part of the catalogue of the entire collection of casts which was issued in the autumn. Of the routine work of the department, the most important has been the accessioning and preparing for exhibition of the original objects acquired by purchase during the year 1907, and the continuance of the general inventory of the department, in which all available information regarding the Greek, Roman, Etruscan, and Cypriote antiquities acquired by the Museum since its foundation is being brought together in systematic form as a part of its archives.

The collection of original works in this department has been enriched during the year by valuable purchases made out of a portion of the income of the Rogers Fund. These include ten sculptures in marble, sixteen bronzes, fifteen vases, five terra cottas, three complete Arretine moulds, and seven objects in gold and silver. Owing to delays in shipment, this important addition to the possessions of the Museum was not received until the end of the year, and the objects are not yet mounted and ready for exhibition, but they will be duly described and illustrated in the BULLETIN.

DECORATIVE ART

A preliminary exhibition of the Gothic section of the Hoentschel Collection, lent to the Museum by Mr. J. Pierpont Morgan, was arranged in the north side of the Fifth Avenue Entrance Hall in July.

A small beginning of a collection of Renaissance bronzes has been made through the acquisition of a bust of Pope Innocent X, attributed to Algardi, and several statuettes and plaquettes.

The whole collection of ceramics has been rearranged. The Japanese group has been transferred from Room 30 to the vicinity of the Morgan Gallery, where it is thus brought into relation with the other collections of the arts of the Far East. The most important accessions to this collection are a series of early Persian and Syrian jars, of which the Museum has hitherto pos-

sessed almost no examples. A catalogue of this section will shortly be completed.

The collection of furniture and woodwork has been enriched by important purchases, especially of American, Italian, and Swiss Renaissance examples. On account of lack of space, the exhibition of these pieces has been postponed until the opening of the new North Wing. A set of Renaissance choir stalls, not heretofore exhibited, has, however, been placed temporarily in the Fifth Avenue Entrance Hall.

The growth of the textile collection has been most satisfactory. The lace collection has been nearly doubled through the generous gift of Mrs. Nuttall, already noted, and now numbers almost two thousand specimens, a second room (Gallery 34) having been fitted up for its display.

With the acquisition of the Friedrich Fischbach Collection, representing European weaves from the fifteenth to the eighteenth centuries, the hitherto somewhat meager collection of stuffs has attained a development equal to that of the lace collection.

The collection of rugs, of which the Museum had but few examples, has been augmented, through purchases and gifts, to the extent of ten Central Asiatic and ten Far-Asiatic carpets.

METAL WORK

The collections of medals and plaques have been enriched by a gift from the Corporation of the City of London, of thirty medals struck to commemorate important municipal events, 1831-1902; by gifts from Mr. and Mrs. Frederick S. Wait, Mr. E. D. Adams, and others; by the purchase of an almost complete set of plaques issued in 1903-1907 by the "Austrian Society for Promoting Medallistic Art," and by reproductions in lead of 122 plaquettes by Peter Flötner, of Nuremberg.

A small collection of cast-iron firebacks, purchased in London, and a collection lent by Mr. John Stemme, of New York, chiefly English and German examples of the late sixteenth to the end of the eighteenth centuries, have been placed in Gallery 23.

A small group of Swiss pewter vessels of

the eighteenth century have been labeled and added to the collection temporarily placed in Gallery 1.

In the "Gold Room," Gallery 32, the collections of watches lent by Mr. and Mrs. George A. Hearn and Mr. Maurice M. Sternberger, together with others owned by the Museum, have been installed in special cases and labeled.

Substantial progress has been made in rearranging and labeling many of the exhibits, especially those in the Gallery of Reproductions, and in Galleries 22 and 23.

The catalogue, *Reproductions in Metal*, now out of print, is being revised and brought up to date for publication, when required. The principal additions to the collection of reproductions are copies of Irish antiquities in the Museum at Dublin; of plate in Trinity College, Dublin; of objects in the precious metals in the Louvre and of the "Eleanor grille" of wrought iron in Westminster Abbey—the latter made in the same material and by the same method as the original.

ARMS AND ARMOR

The Collection of Arms and Armor has been rearranged. The Ellis Collection has been placed in the gallery leading from the Hall of Japanese Armor to the large room containing the Dino objects, and to it has been added a case of Greek and Roman armor.

In all the cases the color of the background has been changed and new labels put in place. The Dino Gallery, which for several months has been closed, now opens into the new wing, the north wall having been cut through and stairs and a doorway having been introduced. The interval of closing this gallery to the public gave a favorable opportunity for making a number of changes; the walls were painted, new metal-frame cases introduced, and the harnesses installed in such a way that they can be seen for the first time at close range from all sides. The attractiveness of the exhibit, moreover, is greatly increased by war banners on the walls and by tapestry. In the latter regard, the Museum is indebted to Mr. Clarence H. Mackay, for the loan of his beautiful suite of four Gothic tapes-

tries. In the center of the rearranged hall stands an armor for horse and man, a purchase of the past year. A number of lent objects add not a little to the interest of the collection. These include the gorgeous coronation sword of the Princes Palatine, Electors of Mayence (seventeenth century), a half armor, part of which belonged to Philip II, a casque, probably the work of Conrad Seusenhofer, with the original gilding and russeting, a rapier (1580) with a curious mechanical blade—all these lent by Mr. Mackay.

EXTENSIONS OF THE MUSEUM

The upper part of the Fifth Avenue Extension, which has been for a long time in course of construction, was sufficiently completed at the close of the year to install in its upper galleries the exhibition of Contemporary German Art. The lower floor, including the Lecture Hall, is at the date of this report substantially completed.

It is expected that the Library Building will be completed during the year and thus release for administrative purposes the space now occupied by the collection of books and the reading room in the main building.

The central north extension, intended to contain the Hoentschel Collection and other objects of the decorative arts, is substantially completed. It is hoped that the collections in this new wing will be arranged so that it can be opened for exhibition in the latter part of the year 1909. The Museum is fortunate in the contractors who were chosen to build this wing, upon which work has progressed with a rapidity rare in the case of any City building.

Electrical alterations have been made in the old buildings, including new electric circuit work for a fire alarm and watchmen's detective system and a new lighting system. The electric wiring system in the old portions of the Museum has been brought up to the modern standard of efficiency, adding greatly to the safety of the building in case of fire, burglary, or any disturbance.

PUBLICATIONS

The Museum BULLETIN has completed its third year. While it continues to be

simply a means of communication between the officers of the Museum and its Members, it is steadily increasing its paid circulation outside of the membership.

The need is recognized of some Museum publication on less popular and more scientific lines, something after the style of the "Year-books" published by several German museums, and such a publication is under serious consideration. The length and character of articles which a "Year-book" would naturally contain prevents the use of the BULLETIN for this purpose without changing its form and scope and making it less adapted to the wants of our general membership.

Two new catalogues have been placed on sale. One, a catalogue of the works of Augustus Saint-Gaudens, was published at the time of the exhibition of that sculptor's works; the other, a catalogue of the plaster casts, both sculptural and architectural, including those of the Willard, Cullum, John Taylor Johnston, and Marquand collections. A third catalogue, embracing the collection of modern sculpture, has been printed, but has not yet been offered for sale, owing to the temporary dispersal of the collection incident to the use of the hall for the Saint-Gaudens Exhibition.

A second edition of the *Catalogue of The Collection of Spoons* made by Mrs. S. P. Avery, 1867-1890, 1899, has also been printed.

The *Catalogue of Paintings* is under constant revision and enlargement, and will be replaced by an entirely new edition in the near future.

The catalogues of the collections now number eighteen. Arrangements have recently been made with Mr. Bernard Quaritch, of London, authorizing him to act as European agent for the sale of our publications.

Among the most important of our publications, by reason of their educational use, the satisfaction they give, and the important part they play in general administration, are the photographs to which we refer under the head of "The Photograph Department."

The series of leaflets of information used for free distribution in connection with the

various branches of the Museum work now numbers eleven.

Another publication in which the Museum has joined with five other like city institutions is a poster to be displayed in railroad stations, hotels, and other public places, giving suitable directions to visitors to the city for reaching these points of interest.

PHOTOGRAPH DEPARTMENT

An account of the organization of the Photograph Department was given in the last year's report. The work has gone steadily forward and is now of importance in our system of administration. All accessions are registered photographically, and departmental records are kept by means of the photographic print. Our sales stall has been thoroughly equipped with prints of large size for inspection by purchasers, and a full set of photographs of objects in our collections may be studied in the Library. The making of carbon prints, blue prints of draughtsman's drawings, mounting, etc., work formerly sent out, is now done in the Museum.

The amount of work done by this Department is illustrated by the following figures: The total number of photographs made and distributed during the year was 21,192, of which 11,400 were made for official records and departmental use, and 9,792 were delivered to the sales department. 4,935 photographs and half-tones were sold during the year. Besides these, a large number of photographs made by outside photographers were sold in the Museum.

There was received from these sales and from royalties on photographs made and sold outside of the Museum \$3,581.09.

Not an unimportant part of the educational function of the Museum is performed by facilitating this general distribution of its prints, and the opportunities now afforded in this direction to the general public are believed to be superior both in quality and variety to those provided by any other art museum in Europe or America.

EVENING OPENING AND PAY DAYS

The opening of the Museum on Saturdays continuously from 10 A.M. to 10 P.M. has

given increasing convenience and satisfaction to the public. The reservation of Mondays and Fridays for copyists and for other educational purposes, by maintaining them as pay days, seems to afford sufficient facilities for special students without unduly interfering with the use of the Museum by the general public.

THE LIBRARY

The number of books in the Library on December 31, 1908, was 16,700. The additions during the past year have been 2,043; of these, 1,874 were purchased and 169 were gifts.

The number of photographs added to the collection, chiefly by purchase, was 5,934, making a present total of nearly 20,000 prints which are available to the public.

As has been frequently stated, the development of the Library will be kept strictly within lines germane to the Museum collection. It is intended for the use of its staff and for students who wish to pursue the literary side of their investigations in close proximity to the objects of the Museum.

COLLECTIONS OF AMERICAN ART

Fourteen pictures and one sculpture or marble by American painters or sculptors have been acquired.

Among the more important paintings are "The Girl at the Fountain," by William Morris Hunt, already mentioned.

The tentative lists of some of the best-known American painters and sculptors who either are not at all or are not adequately represented in our collections have been corrected to date and are included in an appendix to this report.

SPECIAL EXHIBITIONS

The first special exhibition given by the Museum in recent times was a memorial exhibition of the works of the late Augustus Saint-Gaudens, which was arranged in the large sculpture hall. It was opened on March 2d, with a reception and private view for members and their friends, and continued on view during the months of March, April, and May. The collection numbered 154 pieces of sculpture, including practically

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all of the achievements of Mr. Saint-Gaudens' art, much of which was represented by the originals and the rest by plaster casts, photographs, etc. This exhibition was under the charge of a special committee consisting of

DANIEL CHESTER FRENCH
(CHAIRMAN),

HERBERT ADAMS,
KARL BITTER,
KENYON COX,
FREDERIC CROWNSHIELD,
FREDERICK DIELMAN,
JOHN LA FARGE,
LORADO TAFT,
JAMES E. FRASER,
LOUIS SAINT-GAUDENS,
RICHARD WATSON GILDER,
CASS GILBERT,
CHARLES W. GOULD,
CHARLES GRAFLY,
GEORGE F. KUNZ,
FRANK MILLET,
SPENCER TRASK,
FREDERICK S. WAIT (TREASURER),
JOHN Q. A. WARD.

EX-OFFICIO MEMBERS OF THE METROPOLITAN MUSEUM OF ART

J. PIERPONT MORGAN, PRESIDENT
ROBERT W. DE FOREST, SECRETARY
SIR C. PURDON CLARKE, DIRECTOR
EDWARD ROBINSON, ASSISTANT DIRECTOR
EDWARD D. ADAMS, } COMMITTEE ON
CHARLES F. MCKIM, } SCULPTURE
WILLIAM C. OSBORN, }

Its success was largely due to the co-operation of Mrs. Saint-Gaudens and her son, Mr. Homer Saint-Gaudens, and to the generous coöperation of many lenders, individuals as well as corporations. The expenses were entirely met by private subscription and do not enter into the cost of administration or maintenance of the Museum.

The exhibition of Contemporary German Art, which was opened on January 4, 1909, and the coming Hudson-Fulton Art Exhibition, announcement of which has been made, fall within the year 1909 and will therefore be chronicled in the report for that year. They are mentioned here, to illustrate the extent to which the Museum has already adopted the new policy of special exhibitions.

COÖPERATION WITH THE SCHOOLS

Last year's Report—that for 1907—included a full statement of the arrangements made for increased coöperation with the public and other schools. Teachers and students are taking advantage of these opportunities in increasing numbers. The number of students who visited the Museum in classes, accompanied by their teachers, was 5,627, an increase of 3,403 over the number for the last previous year.

With a view to further and facilitate such instruction, and also to meet the demand from members who wished to be shown over the Museum under expert guidance, the Trustees in October appointed Mrs. Lucy O. Perkins to the position of Museum Instructor. Since October 1st, when this appointment practically became operative, 434 persons have availed themselves of her services. These services are given free to members and to teachers and pupils of the public schools. To all others, a nominal charge of twenty-five cents per person is made, with a minimum of one dollar per hour.

THE JACOB H. LAZARUS SCHOLARSHIP

The fifth competition for the Jacob H. Lazarus Scholarship for the study of mural painting was held in October, under the direction of the following committee: Frederic Crowninshield, who has for many years generously given his services as Chairman, J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz, and Edgar M. Ward.

The successful candidate, Frank Tolles Chamberlin, will immediately begin his studies in succession to Mr. Paul Chafin, the retiring scholar.

CONCLUSION

If any thoughtful and constant visitor at the Museum were to look back and contrast his impressions at the beginning and at the close of the year, with a view to determine wherein the Museum had made its greatest advance during that period, it would not be in any single new object of art or group of such objects, but in the steady

and orderly progress which has been made in rounding out and developing its collections, notably on the side of industrial art, and in the improvement of their arrangement both from a scientific and an esthetic viewpoint. He would also note

the steady increase in the extent and use of its educational opportunities.

J. PIERPONT MORGAN,
President.

ROBERT W. DE FOREST,
Secretary.

